

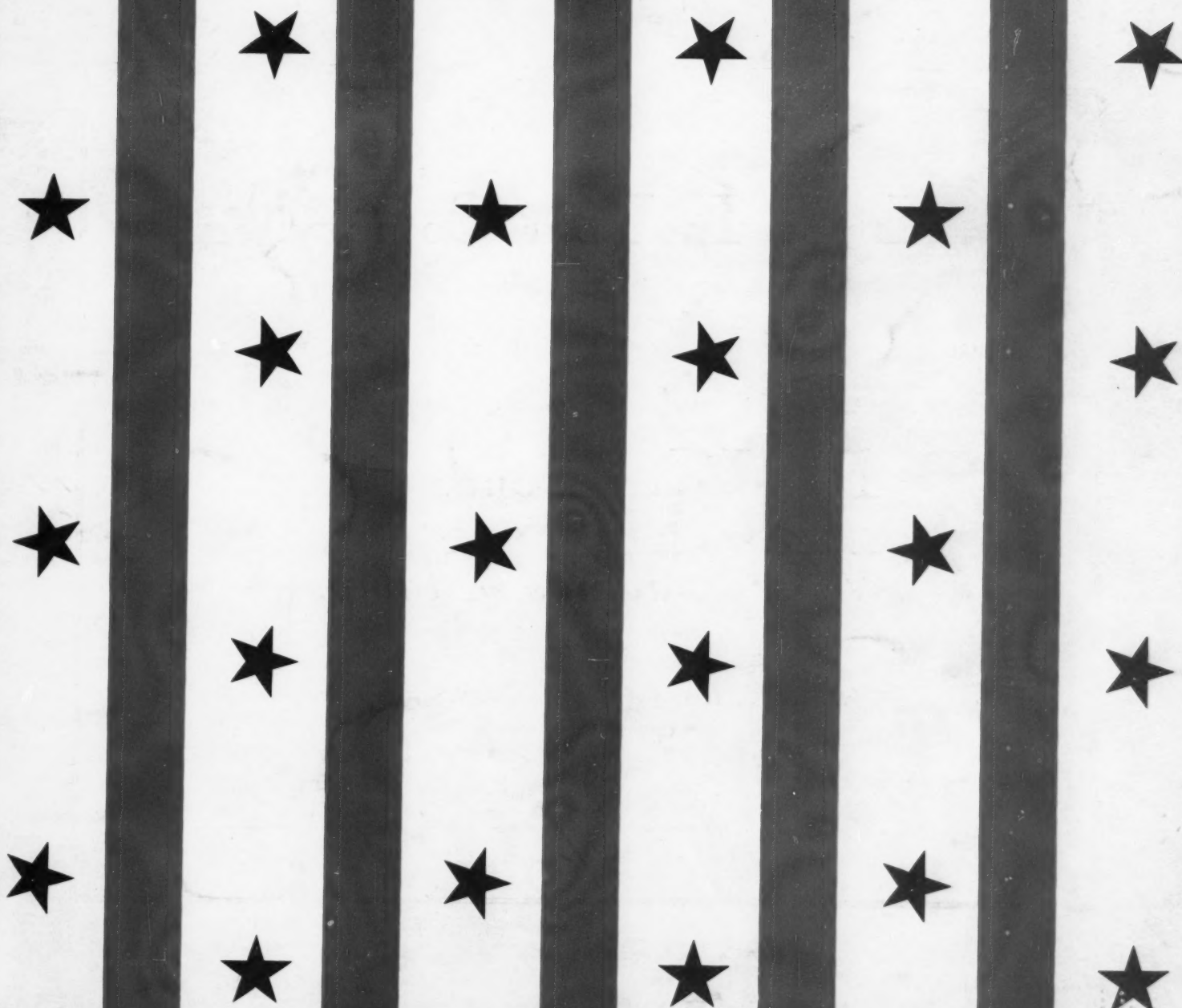
SEPTEMBER 1943

# DESIGN

35c

Vol. 45

No. 1





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now Captain in the Army Air  
Corps; and many other articles  
of particular interest. If you  
or your associates have help in  
solving art problems of the day,  
let us know.

# DESIGN

VOL. 45

SEPTEMBER, 1943

No. 1

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Published monthly except July and August by Design Publishing Company, 243 N. High St., Columbus, Ohio. Felix Payant, President; Steve Mavis, Vice President; J. Paul McNamara, Secretary and Treasurer. Yearly subscription: United States \$3.00; Canada, \$4.00; Foreign, \$4.50; Single copy, 35c. Copyright, 1943, by Design Publishing Company. Entered second class matter September 16, 1933, at the Post-office at Columbus, Ohio, under act of March 3, 1879.

If DESIGN is not received within one month after publishing date, notify us promptly, otherwise we cannot be held responsible. The Postoffice does not forward magazines, and when changing an address send in the old address as well as new and allow one month for the first copy to reach you. Manuscripts should be typewritten. Each piece of illustrative material should bear the name and address of sender and be accompanied by return postage. They will be handled with care, but we assume no responsibility for their safety.



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Certain back numbers of a few years ago have been in unusually great demand. We are anxious to buy these at fifty cents per copy if they have been kept in good condition by our readers. At this time there is a call for June 1938 and April 1939 as well as DESIGN-KERAMIC STUDIO for 1925 and January 1926. We shall appreciate cooperation in keeping art education going strong in these difficult times.

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Of Design published monthly except July and August at Columbus, Ohio, for October, 1943.

State of Ohio, County of Franklin, ss.

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# ART OPPORTUNITIES IN OUR PUBLIC SCHOOLS

**Never was there a greater need to look at the inequalities of opportunities in art offered by the public schools of America. If America is to maintain its level of culture in post war days it is urgent, now, for educators to consider the arts as a way of life.**

That the arts are an important factor in American life and education is no longer a question. It is pretty generally agreed that educational institutions have the great responsibility of fostering and projecting the important things in our way of life—particularly at this time when we are fighting a great war for that same cause and when we must all look forward to the post war days.

The American Society for the study of Education devoted its Fortieth Year Book to the problem of ART IN AMERICAN LIFE AND EDUCATION with which every art teacher and school administrator should be acquainted. In this valuable study is a very significant report INEQUALITIES IN OPPORTUNITIES FOR ART DEVELOPMENT (pp. 491) by Dr. Ernest Horn, Professor of Education and Director of the University Elementary School, State University of Iowa. For the consideration of our readers with the hope that they may be stimulated to further action the following quotations are presented:

"How limited the opportunities of most students are for development in art becomes apparent when one inspects the data on the communities in which they live, the various types of schools that they attend, and the amount and quality of art instruction that they receive."

"Approximately half of this total enrollment in public elementary and secondary schools live on the farm or in communities of less than twenty-five hundred. The community environments of students in the total school population vary from those almost barren of artistic surroundings to those that are rich in such resources as public and private architecture, museums, exhibits and the like; their homes vary from those that are illiterate to those that are highly cultivated; their opportunities for schooling, from the isolated one-room school, where no art is taught, to the large city high school with its elaborate curriculum, superb equipment, and highly qualified teachers.

It is obvious that there can be no one pattern for instruction in art. The only statement that is generally applicable is that every child has a right to good instruction. The means of providing this instruction will vary according to the type of school and the resources of the community."

"The small high school has many serious limitations: the small enrollment does not give flexibility in organizing classes, it has few teachers, and its instructional equipment

is usually very meager. Yet it is to these small high schools or to Junior high schools that most prospective teachers in secondary schools, regardless of their major subject, must expect to go for their first teaching experience. The art major will find little opportunity to teach in her chosen field, for in most small high schools no art is included in the program of studies. In a recent survey in one state, for example, only five of 375 consolidated high schools offered art at all, and these to very limited numbers. In the same state, only two of 449 cities of the third class included art in the program of studies.

It is obvious that students in small high schools are being deprived of opportunities for art development; even the occasional school that offers art at all usually does not provide a teacher whose training has been primarily in this field. Moreover, the students of these small schools are limited, not only because of meager educational facilities, but also by the absence of many important out-of-school influences, such as superior public and private architecture, libraries, art museums and exhibits."

"Whatever appreciation of art or ability in it is developed in these small high schools is incidental to the study of other curricular areas, and these potential contributions will be limited, in most instances. . ."

"Few data are available on the amount of art training possessed by typical classroom teachers or by departmental teachers, but it is probably no more than is at present required for graduation from teachers' colleges, which is a very small amount. It seems very probable that the typical elementary-school child is taught by a teacher who is far from being qualified to guide his development in art.

There is a good deal of justification for the belief that art should be as competently taught in the elementary school as in the high school. In fact, there is some reason for believing that good instruction in the early years is even more important than in later years."

"In most schools, however, the general classroom teacher is the teacher of art. This fact must be dealt with realistically, and efforts must be made to improve the teaching of art under the conditions that exist."

Attention has already been called to the fact that approximately half of all pupils in public schools live on the farm or in cities of less than twenty-five hundred."

"It is perfectly clear from the evidence here reviewed that, for the majority of children in the United States, the opportunities for development in art approach the zero point. Communities that are most in need of the stimulation sound art instruction can give are wholly deprived of this stimulation. The leaders in art, in art education, and in education must develop a vastly increased concern with the problems of art instruction in rural and village schools."

Copies of the ART IN AMERICAN LIFE AND EDUCATION should be in every college library as well as in the library of every art educator in America.

In the study of art in America it would seem that we have been far too negligent in the understanding of our own art background, particularly in the matter of the arts as related to the lives of the people.

A little study reveals that the American art tradition is one of simplicity and honesty in the use of materials. A principal forgotten but much needed in life today.

## A BRIEF STORY

# OF THE ARTS IN



Carved wooden figureheads proclaimed American Liberty to the world at large.

● The story of the American people is told in the things they made. It is a dramatic story which anyone can read. It includes many nationalities, purposes and religions, all interwoven as into a pattern created on American soil of the materials found here. An increased knowledge and appreciation of this pattern cannot fail to create a better perspective of America and a greater respect for its tradition.

The early American colonists came from Europe so naturally the things created were influenced by European customs and thought. However, when the Pilgrims first set foot on the new continent they started a new way of life. They were disgusted with England, her manners, her religion and lavish ways. They were determined to create a community where freedom of thought and worship could thrive. In order to do this they would fight anything—the elements, poverty, sickness, the Indians and the devil himself. They tackled life with courage. Their world would be free, simple and honest. This is the core of the American pattern. Obviously the American colonists desired to have all their worldly possessions express their sentiments. They had to start at once building a new world of things, since space did not allow them to carry many objects overseas. They met the problem of creating something with limited equipment and unfamiliar materials.

We have good reason to believe that many of the Pilgrims were skilled workmen, and they learned much from the Indians to whom America owes a great deal. Their first shelter was in primitive caves, dugouts and "British wigwams," but it was not long before

they were living in frame houses of simple but well proportioned design. The very way these New England homes grew out of the landscape is typical of the ideal relations existing between these pioneers and the soil. The New England village was an ideal in community planning.

Simple furniture was constructed. Wooden bowls and other necessary utensils were carved. Flax and wool were raised, prepared and woven into textiles. When time permitted they found clay from which they made jars to contain food supplies. Art grew out of the very soil of the new world.

Ship building began early. This meant foreign trade, modest wealth and comfort. Figureheads were carved from native wood to lead the American-made ships proudly over the seas. All of these were vivid expressions of a new way of life; free, democratic and adventurous. These early Americans with their zest for life found countless ways of incorporating their deepest feelings and highest ideals into material form. In these we find the fundamentals of our society and in these we find an American pattern. They are worthy of serious study.

In this pattern are two strong urges. One was the desire to return to the mother country for help and the other was the quest of new frontiers. In America life was an ever changing adventure. It has kept people moving forward and has produced great leaders and creative minds like George Washington, Thomas Jefferson, Paul Revere, Gilbert Stuart, Baron Stiegel, Samuel F. B. Morse, Abraham Lincoln, Eli Whitney, Thomas Edison, and Louis Sullivan.

Before many years New England villages became prosperous trade centers. In 1643 there were thirty-nine towns with a total population of twenty-four thousand. Money was rolling in from fishing, ship building and foreign trade. Some estates were as large as two thousand pounds. This gave rise to the "codfish aristocracy" in Salem, and others elsewhere, who adopted the Georgian home as



mark of their success. The Indians were no longer any trouble and life moved along without strife.

By 1650 only one-fifth of the inhabitants of New England were Puritans. So the severe ideals of earlier years no longer prevailed, yet they had left their mark. As wealth accumulated luxury was enjoyed, but rarely was there extravagance. This was a time when the arts thrived. Many artists were at work. Paul Revere of Boston was making silverware. As early as 1729 John Smibert was painting the portraits of prominent Americans. Sir Christopher Wren became a strong influence and later Samuel McIntire.

By the Revolution there were seven hundred thousand people in New England alone. They were generally alike in their background, religion and language. We are told that crime and poverty was rare in New England but there was something of a cast system. There was a difference between the poor and the rich; between the craftsmen and the merchant and between the independent and menial. The rich, even before the Revolution, could afford "china," in place of pewter, and wallpaper for their luxurious homes. Some even owned lacquer cabinets.

In the middle colonies the social setup was more cosmopolitan than in New England. Society was more tolerant. The Dutch on Manhattan and along the Hudson River brought a love for stability, thrift and solid comfort as characterized by the houses they built.

The Germans in Pennsylvania were bringing to America a love for decoration and color which filled their homes. Baron Stiegel



The eagle and other symbols were used extensively in the early American arts as they are today. An interesting study in design might be made by assembling the countless ways the American eagle itself was expressed in various materials.

# AMERICAN LIFE

made elegant decorative stoves and exquisite glassware. The tulip started its long vogue and appeared on all sorts of materials. It dominated the pottery which came to be known as tulipware. In 1765 Pennsylvania was well established with a large part of its population made up of thrifty Germans who boasted of nine thousand wagons.

The Swedes of Delaware brought to America the idea of the log cabin which later became the symbol of pioneer life but was unknown by the New England colonists until the 18th Century. Then it spread from Maine to Tennessee and later became synonymous with pioneer life in the West.

Among the rich planters of the South there was luxury too. Wealth accumulated from tobacco and cotton with which they carried on trade with the mother country. All the work about the southern plantation was done by gangs of slaves. Negroes, too made their contribution to the arts as seen in the iron grill work, pottery and toys. By this time America was made up of a wide range of peoples and races including English, Scotch, Welsh, Irish, Dutch, French Huguenots, Germans, Swiss, Swedes, Spanish and Portugues. Jews added to the variety. Each group in America with its social inheritance and every section has contributed to the American pattern.

By 1750 there were one and a half million people in the colonies. And as manufacturing began and wealth accumulated, England began to fear this colonial power. She tried to control it by laws which she could not enforce. This gave rise to a strong movement to stimulate "American made products." This was a challenge to America. The movement to "Buy American" and boycott the English-made products grew constantly in the years leading up to the Revolution. In 1768 the graduating class of Harvard decided to receive their diplomas in suits made of domestic weave.

The Revolution and the suspension of trade was a serious blow to the colonies. American industry was hardly ready for this but

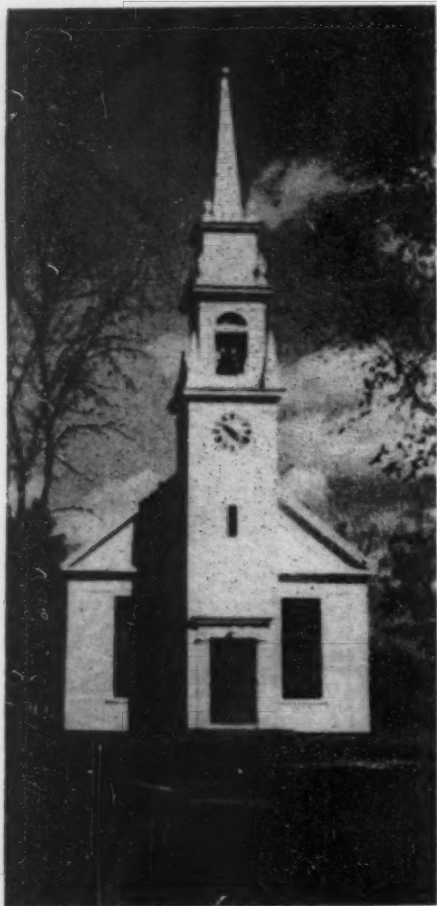
The Puritans opposed decorations but other peoples brought color and ornament.

While our ancestry is largely English many other nations have contributed.

Dutch, German, French, Swiss, Irish, Swedes, Spanish, Portugese contributed.

The Revolution was a blow that did much to launch the arts in America.





they accepted the challenge. When the colonial women learned that heavy woolen uniforms were needed for the American army they immediately set to work and produced the goods. The courage and deep feeling of a liberty loving people was woven into the very warp and woof of this fabric. This was typical of the times.

After the Revolution, Europe, jealous of the infant industries, and trade with the American people, flooded the American market with commodities. They made a point to find out what the Americans wanted and proceeded to send over these things in big quantities, often selling at a price far below that in Europe. But the American eagle had taken to the air. United America was dazzled by its freedom. The arts took a new lease on life. Industry had been retarded by the war but soon hummed again. The "era of good feeling" had begun. Moderate wealth and family pride stimulated the arts. It was an age of portrait painting. Gilbert Stuart was a dominate note in New England. Bulfinch returned from England in 1787 and had a strong influence on architecture of his time. Thomas Jefferson introduced America to a true classic style. Duncan Phyfe created furniture for the rich.

Not long after the Revolutionary war the frontier moved westward across the Appalachian mountains. The Northwest Territory was to be settled. The itinerant trader and artist took to the road. By 1789 Rufus Putnam founded Marietta, Ohio, and in the same year Cincinnati was founded. People poured into Kentucky and Tennessee; by 1790 those two states had a population of one hundred thousand. John James Audubon followed the Ohio River and painted the wild life in that region.

This was a period of great national expansion. The West was being settled and with the ever moving frontier. There were recurrent waves of migration. Travelling was done in the Conestoga wagon the forerunner of the later and lighter prairie schooner. It was the age typified by the log cabin. By 1830 Chicago was already an important place.

The pattern of frontier settlement seemed to fall into three groups. First came the hunters and trappers. They were hardy; they lived in crude cabins and raised a small amount of corn and hogs. They had horses. The rifle was their means of livelihood. Along with the axe and the fish line. The second group were mixed farmers and hunters who built log houses with glass windows and partitioned rooms. They worked hard raising crops of grain, vegetables and fruit. The third group were farmers, doctors, storekeepers, editors, preachers and mechanics who intended to stay. They built permanent houses sometimes of brick or frame, they built large barns, they saw to it that there were flour mills, saw mills, distilleries, highways, churches and schools.

The purchase of Louisiana and the annexation of land in the West and Southwest brought the French and Spanish contributions into the picture. Discovery of gold in California in the middle of the nineteenth century and the rush westward which followed led to confusion and lawlessness.

The Civil War obviously retarded the development of the nation. The south had a difficult burden to bear but soon adjusted itself. In a generation after the Civil War a new phase of American life took shape, and an empire was established. Great fortunes were made. In forty years population increased from thirty-one to seventy-six million. There were fifteen million immigrants. Great cities like New York, Chicago, Detroit and Pittsburgh and Cleveland doubled and re-doubled their population. A rural nation of Abraham Lincoln's day became the industrial empire of Theodore Roosevelt's day.

But in the surge of industry there was a definite loss to our cultural life. The finer skills which workmen had acquired through generations ceased to have value. The machine could produce cheap things in quantities and with speed. Good design was no longer deemed important. The creative instinct of the craftsmen

was ignored. The machine had completely taken over. The artist was divorced from industry. It was an age of leisure when meaningless over-decoration, golden oak and gilt ran riot in the homes. Architecture was a mad mixture of styles. William Morris in England deplored the situation and started the handicraft movement. He decried the evils of the machine and its product.

This was a period of confusion though there was good to come of it all. If life seemed dizzy, it was but the expression of a people being whirled by machines. There was no such thing as balance, or at least so it seemed on the surface. But deep down were being planted the roots of another age. Men, who were to contribute much to a better America, were thinking and working. Richardson returned from Europe to face the problems of Architecture in America. He managed to bring order to the confusion that existed. He led the way to modern architecture.

In 1883 Brooklyn Bridge was opened to the public and America saw that good design might be a quality of a steel bridge. It was the colossal achievement of John A. Roebling and his son, Washington A. Roebling. Here was a job which recalled the courage, creative imagination and persistence of the early American colonists.

The Chicago World's Fair of 1893 gave the nation a look into the future. Louis Sullivan began to promote his theory that "form follows function." it was carried on after him by Frank Lloyd Wright and others. The skyscraper a definite contribution to the American pattern, resulted from the new theories and use of materials.

Nor was painting dead either in the Victorian age for there were Thomas Eakins, Albert Ryder and a few others who kept the flame alive. But ever since the days when Benjamin West and other American painters went to Europe to study, American painting has been considerably dominated by the European point of view. Thomas Cole and his followers of the Hudson River school of painting were, in a sense, exceptions.

1913 saw the famous Armory Show in New York City where the modern masters of painting and sculpture in Europe were introduced to America. For many years the technics and subject matter of those Europeans were slavishly imitated.

A group of painters including Grant Wood, Curry, Benton and others attracted nationwide response when they turned from the European point of view and painted in the American idiom. Others followed the lead. Under the W.P.A. a tremendous interest in the arts became nationwide. Mural painting came to life and arts indigenous to American soil were studied through the Index of American Design.

The Century of Progress Exhibition in Chicago in 1933 made America aware of art in the machine made product. After years of running wild the machine finally came under the control of persons who understood design. It is now clear that the machine was not to blame for the bizarre products of the Victorian age. Men have always been tool using creatures from the earliest days of the potters wheel and the loom. The American pattern calls for the artist now in providing its need. Manufacturing and merchandising have found no greater power than that provided by the industrial designer.

Throughout the history of the nation many of the handicrafts such as weaving, pottery and cabinet making have survived from the earliest days. These now appear in a new light however, not as a practical means of supplying the bulk of our materials needs but as a way to understanding, materials, forms and construction in the enrichment of the American way of life.

Oswald Spengles said the "Clearest type of symbolic expression that the world-feeling of higher mankind has found for itself is the arts of form." It is in the material forms just as it is in great music arising from the hopes, struggles, joys and sorrows of a nation that the most telling history is recorded.

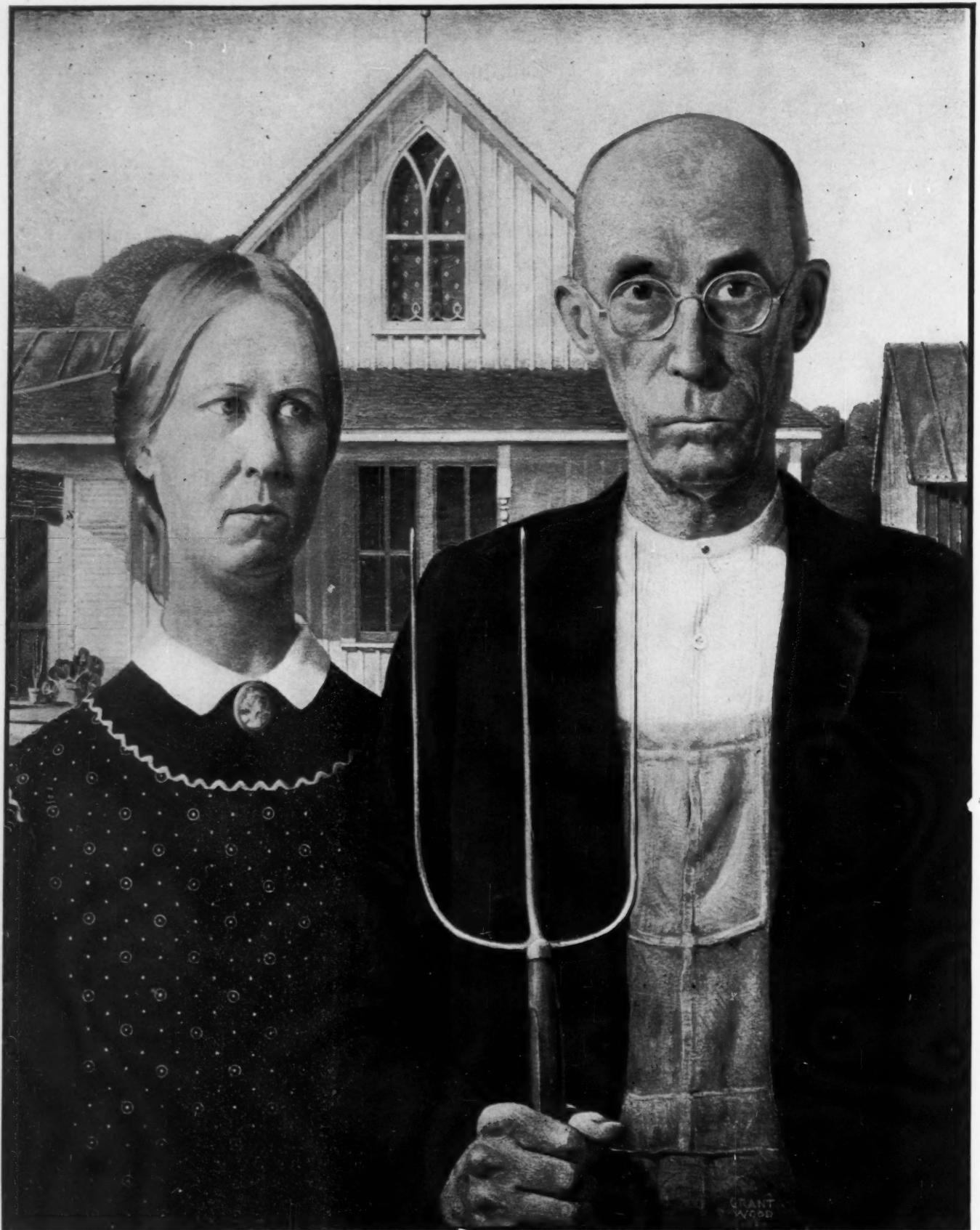
Top of opposite page: American buildings of colonial days were austere though dignified, fine in proportions and well suited to their settings.

Bottom of opposite page: The Victorian Gothic cottage spread throughout America in the middle of the 19th century as may be seen by these two dwellings built in Central City, Colorado.

Below: Much romance of the French and Spanish came with the purchase of Louisiana. The wrought iron grill work of New Orleans adds a note which is quite different from the arts of Eastern states.







**AMERICAN GOTHIC.** This painting by the well known painter Grant Wood recaptures much of the spirit of the American pattern in its subject matter and composition. Notice the Victorian Gothic house in the background—a typical dwelling to be seen throughout America of the middle 19th Century.



• New England was settled by people with such faith and determination that they soon established homes and a pattern of community living that may well be an inspiration to the whole nation. They believed in integrity as applied to the family and the community. They lived and built accordingly.

No where in America are the ideals of a people more forcefully expressed than in the early New England home and the New England village. The home then was really the background for family life and industry. It was well proportioned inside and out. It was designed to fit the land upon which the colonists had come to cast their lot. The village, too, was built in accordance with the location, needs and ideals of the people. It was the place to live for a group with high community ideals. It was not by accident if the village was irregular in shape, but to afford better protection from the wind perhaps or to take advantage of a good view, or to provide greater accessibility to public buildings and land plots.

But when the Pilgrims set foot on American soil in 1620 they had to meet the problems of shelter immediately. They had to face a severe climate with few tools. There were plenty of trees for lumber but no saws; plenty of stones but no way to handle them. Caves were a possibility and they did provide shelter. These determined people, naturally, were bound by the ideas of homes they had known in Europe. But they were intelligent enough to use the resources of the new land. They learned from the Indians and built houses of stakes and wattles covered with red clay. These "British wig-wams" resembled the thatched shelters of charcoal burners in certain parts of England. In some localities bark wig-wams were used. We are told that in 1626 there were thirty home buildings on Manhattan Island and all but one was made of bark.

By 1642 the crude shelters had disappeared in New England. Families lived in well built homes with good doors. Windows were made of leaded glass. The furniture was sturdy, there were large fireplaces and about these all important activities of the home were carried on including cooking, baking, candle making, soap making, spinning, weaving, knitting, sewing and whittling. The houses were usually of frame construction covered with clapboards and since nails were extremely rare the construction was frequently held together with wooden pegs. Bricks were sometimes used.

The early houses of New York recalled Holland, often built of field stone held together with clay, mixed with straw. The steep roofs usually projected some distance from the house on the front and rear, making it easy to gather rainwater from the roof in barrels. These houses were often placed close to the walk so that in rainy weather the water dripping from the roof annoyed the pedestrians. The gambrel roof was a means of providing more space in the upper story. In towns houses were later made with notched roofs and of brick construction, frequently with a pattern on the front. Weather-vanes, often in the form of a rooster, topped the roof. The windows were protected by shutters and the doors were usually made in two pieces allowing the upper half to be opened for light and air while the lower half was closed to exclude stray animals.

The colonial home was not warm in winter except near the fireplace. Much of the colonial furniture was built to provide protection against cold drafts. Thus in New England we see the settle made with a high back and sides which when drawn close to the fireplace provides a fairly warm enclosure. And the four poster bed has often hung with curtains of wool. In the Dutch and German colonies there were built-in alcove beds provided with feather ticks. One to sleep on and one for a cover.

The early 17th century home had one room. Later a second room was added finally the chimney was placed in the center of the house with a room on either side. Often there were two rooms upstairs. These were generally used for storage. Few homes had pictures to speak of with the exception of an occasional likeness of an ancestor. Portraits came later. But although the austere New England colonist, was set against decoration he did produce homes with very subtle proportions from within and beautifully adapted to the landscape.

The log cabin has come down to us as a symbol of the pioneer home in the United States. However, authorities tell us that the

# THE STORY OF AMERICAN HOMES

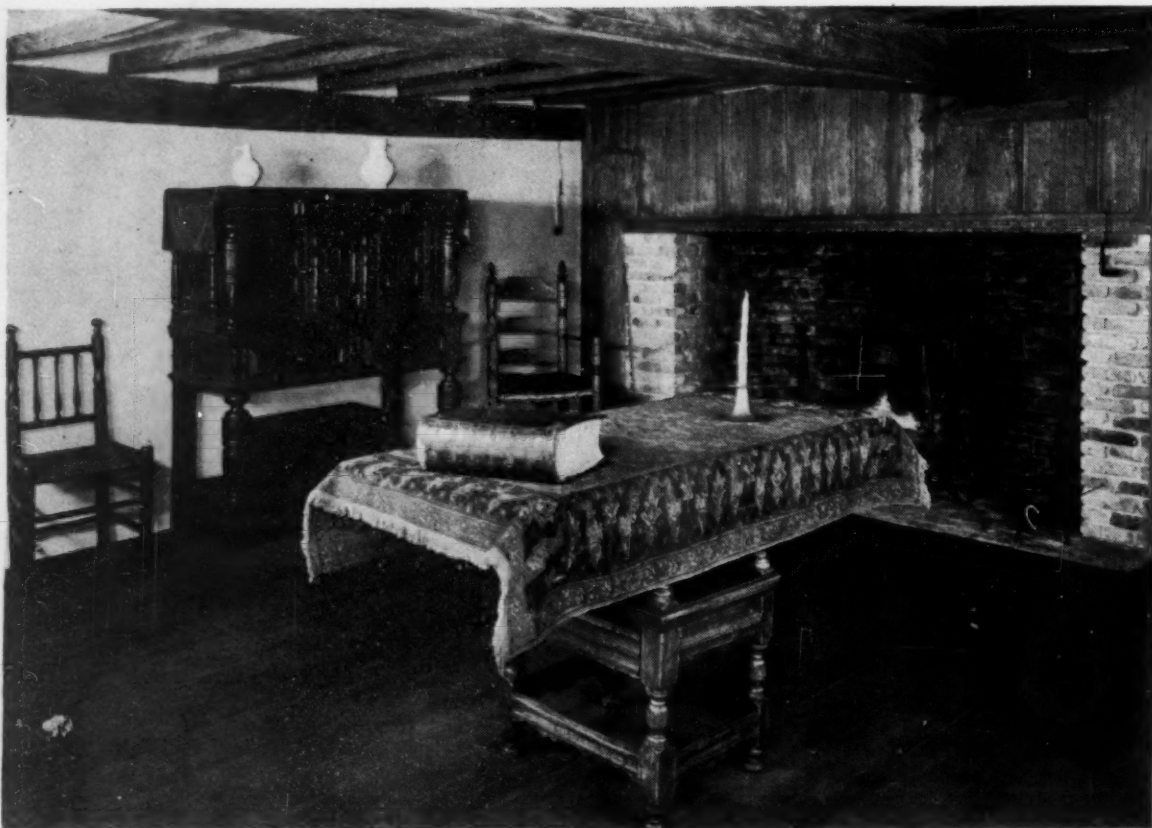
Early New England homes was really a  
background for family life and industry.

By 1642 homes were no longer crude shelters. They had good doors and windows.

The Dutch built houses for solid comfort,  
with gambrel roofs and two piece doors.

The colonial home was not warm which  
gave rise to settles and curtained beds.

Few homes had pictures on the wall. But  
were fine in proportion inside and out.



*This room from the Hart House at Ipswich, Mass., was built as early as 1640. It gives evidence of the comfortable way of life enjoyed in the colonies at this early date. This may be seen in the American Wing of the Metropolitan Museum of Art in New York.*

Photo courtesy Metropolitan Museum of Art

**The log cabin, introduced by the Swedes was adopted by the Scotch-Irish later.**

**By 1700 the merchant class could afford commodities from all parts of the world.**

**Although many colonists became rich and enjoyed luxury there was no extravagance.**

**A Georgian home was the mark of the merchant prince in early New England.**

New England colonies were ignorant of log houses as we know them. The Swedes brought the idea of log houses from their native country to Delaware in 1638 but the idea did not spread in America much before the 18th century. Some of the Germans who settled in Pennsylvania came from regions in Europe where there were log cabins. So it is reasonable to believe that there were log cabins among the Pennsylvania German colonist who started to come to America in 1710. The typical log cabin of Andrew Jackson and Abe Lincoln days was common in Scandinavia, Russia, Switzerland and parts of Germany. The Scotch-Irish in America were the first English speaking race to adopt it in about 1718 and by the time of the Revolution it was the typical frontier dwelling from Maine to Tennessee.

By 1700 practically all the colonies were prosperous. In New England foreign trade, fishing and shipbuilding had made many people rich. The merchant class could enjoy luxuries from the world over brought to their shores in American ships. The homes reflected the lives and occupation of the people. Many of the elegant homes of sea-faring captains were built with a "captain's walk" or a "widow's walk." This was the walk on the roof surrounded by railing where the dwellers might view the ocean and the ships coming and going. These early American homes showed a grace of line and proportion outside as well as in the interiors and furnishing within. By this time the Indians were no longer a problem, the Dutch had given up New Amsterdam and the Swedes had left Delaware. Life in the colony was no longer of the pioneering type. In the important centers there was luxury but it was essentially simple and avoided extravagance. In New England obviously there was a difference between the homes of the rich and the poor.

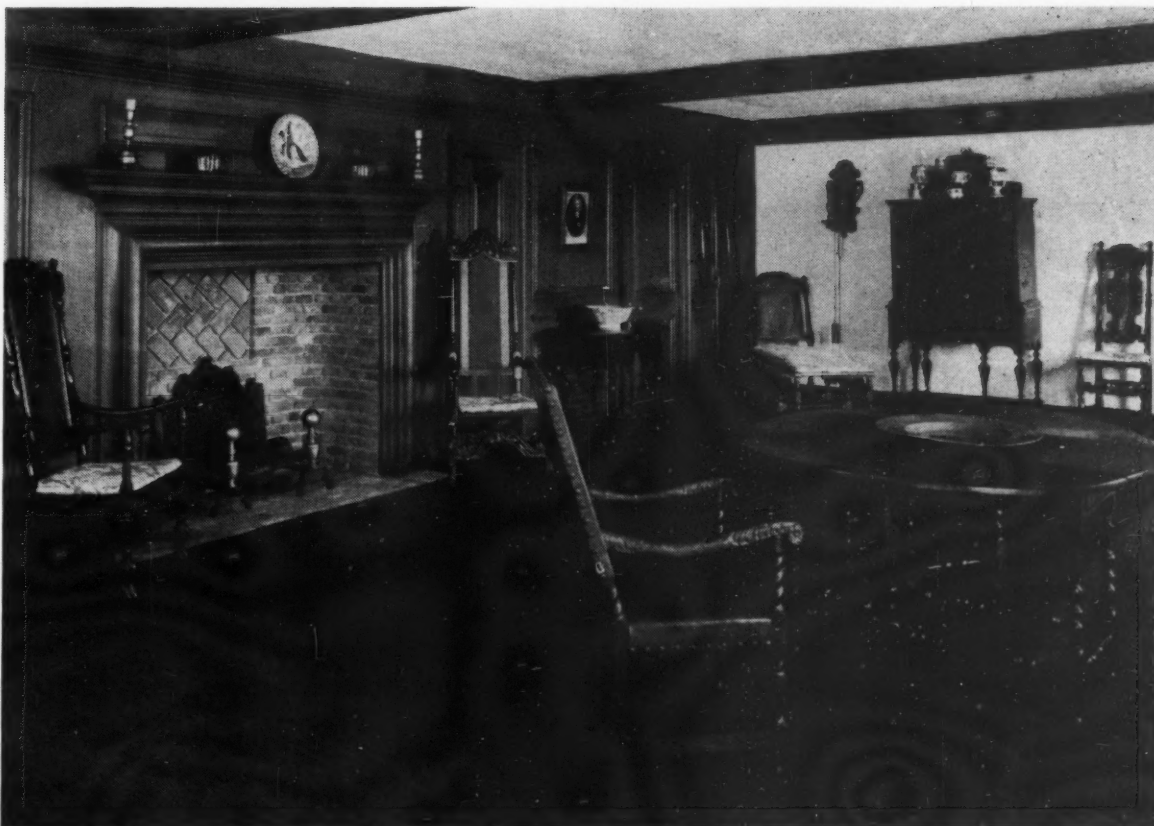
It is easy to understand how the colonies after they had accumulated wealth, would look toward England for plans for building their homes. The building traditions in the early period of New England were in keeping with the severe and simple ideals of the people. The houses were simple, strong and vigorous. And while they used native material and such labor as the settlers could provide, the outstanding features suggested medieval England.

In the 18th Century New England a strong interest developed for architecture, and every true gentleman in America had some knowledge of its styles, especially of the Georgian which soon dom-



*By the early part of the 18th century New England colonists lived in certain luxury, but never extravagance, as may be seen by this interior now on exhibition in the American Wing of the Metropolitan Museum of Art in New York.*

Photo courtesy Metropolitan Museum of Art



inated New England. It got its name from the three Georges throughout whose reign it was popular. A Georgian house was the home of the wealthy, and came, from Europe to America as an influence of Inigo Jones and Sir Christopher Wren. Samuel McIntire, builder, woodcarver, sculptor, did much to lend refinement to the Georgian home. In 1787, Charles Bulfinch returned from Europe after his study, as the first American architect and began building in America. He later designed the Boston State House and finished the Capitol at Washington.

In 1789, Thomas Jefferson designed the Virginia Capitol at Richmond, the first true classic tempo in America. Jefferson, like Benjamin Franklin, was of the common people. He believed that when he made his home, Monticello, a classic Roman building he was appropriately bringing the spirit of ancient Greece and Rome to the New American republic. This paved the way for Greek revival which flourished through the nation especially in the south with its wealth and space. In 1800 Latrobe had built a Gothic Villa near Philadelphia. And Richard Upjohn soon launched the Victorian Gothic influence. Andrew Jackson Downing of Newburgh, New York, in 1842 promoted the English cottage popularly known as "Hudson River Bracketed." This spread through the mid-west and the far west. O. S. Fowler designed the octagon house with the idea of economizing on outer wall space. In 1875 a book published by the Englishman, Eastlake brought on a style of furnishing interiors characterized by confusion of knick knacks, lambrequins and what nots.

But it was for Henry Richardson to give America the first feeling for modern architecture. He begun, in 1865 amid the confusion of styles to work out many problems concerning homes as well as public buildings. His influence on architects who followed him has been marked.

Louis Sullivan at the close of the century introduced the idea that America throw off all foreign influence and develop Architectural forms suited to its own needs and materials. He designed the Wainwright Building in St. Louis in 1890 and the Transportation Building for the Great World's Fair in Chicago in 1893. In these he demonstrated his theories. His vision prepared the way for architecture as we think of it today. He has been known as "the father of the sky scraper" and the master of Frank Lloyd Wright.

**Thomas Jefferson, interested in democracy brought classic architecture to America.**

**Upjohn introduced Victorian Gothic and Downing the "Hudson-River Bracketed."**

**Henry Richardson gave America its first feeling for modern style architecture.**

**Through Louis Sullivan and Frank Lloyd Wright, America accepted the modern.**



So little attention has been given to the arts of our democratic American people that it is generally thought of as crude rather than refined and simple. Although the early colonists were influenced by Europe of their time, their own creative work expressed restraint of line and form.

• When John Alden and other "joyners" of colonial days first sought wood for furniture making they found elm, pine, cherry, birch, hickory, cedar, ash and various kinds of maples, instead of walnut and oak they knew in England. So they built with new woods. Besides John Alden, who lived sixty-seven years in America doing a variety of things including furniture making, we hear of Anslem Winslow who came to Plymouth in 1620 to increase the number of skilled workmen. By 1650 there was a boom, with work opportunity for everyone. Many cabinet makers, some of them wealthy, arrived. There were builders as well as furniture makers among them.

The pieces made by the early furniture makers were naturally simple; simplicity was the keynote of life in America then. The early beds were very simple frames. One type known as a jack-bed, was built in a corner of the room, covered with a tick stuffed with straw, feathers, cat tails or other suitable filling. Later there were folding beds to save space in the main-room. These were often built so that the foot of the bed could be pulled up to fit under the canopy. In the middle states the Dutch had their alcove beds. Stools were important. These were simple with three or four legs. Later chairs became popular. Beeches and settles were designed to keep off cold drafts. They were made of plain boards with little

## AMERICAN FURNITURE

or no embellishment. Tables were of the trestle type. One made around 1650, is now in the Metropolitan Museum. The top is in one piece of pine twelve feet long. It is distinctly Elizabethan and its top is literally a board.

Chests were the most important articles in the early American home. Many were brought from Europe. But there were many uses for them so the making of chests continued. Among the outstanding chest makers are the names Desbrowe and Hadley. Chests soon became chest of drawers and later high boys which is characteristic of the luxury attained in colonial days. By 1650 the Puritans made up but one-fifth of the population in New England. So in all matters there was not so much of the austere, yet restraint was ever a colonial characteristic.

By 1736 the Windsor chair introduced from England, became popular in the new world. It was a sort of democratic symbol of American life. For it was used by both high and low. The Dutch along the Hudson and the Germans in Pennsylvania wanted comfort, color and ornament as may be seen by the interior furnishings.

William Savery, a Quaker, produced some of the best examples of American furniture. His pieces were in the Chippendale style. He was known for the excellence of his chairs and high boys.

John Goddard one of America's best cabinet makers, worked in Newport, a town famous for the wealth accumulated from slave trade, privateering and whale fishing. Perhaps the most outstanding name in the story of furniture making in America is Duncan Phyfe. He came to America from Scotland with his parents, who settled in Albany in 1783 where he learned cabinetmaking.

In 1792 he opened a cabinet making shop at 3 Broad Street, New York, after which he soon became the vogue among the fashionable rich. In 1808 he moved his home and shop to 34 and 35 Partition Street, a fashionable residence section. At that time many New



A chair by Duncan Phyfe, outstanding early American furniture designer. He was characterized by expert use of line.

York families were amassing fortunes and the elegance of Duncan Phyfe's furniture gave the desired atmosphere of luxury. Phyfe was an excellent designer of furniture. Ormsbee author of *EARLY AMERICAN FURNITURE MAKERS* says of Phyfe, "with cabinet tools he was a master of line but not so with paper and pencil." Duncan Phyfe and the many cabinet makers of his time were all influenced by English furniture especially the brothers Adam, Hepplewhite and Sheraton. But the American versions usually showed much simplification and restraint.

Soon every community in America had its own cabinet makers and from some of these must have come the rocking chair, a definitely American institution. Mention should be made of Hitchcock who designed a painted and stenciled chair. With the arrival of the machine age America was flooded with golden oak, factory made furniture which was loaded down with a riot of uncontrolled decoration. The Eastlake style dominated. The teachings of William Morris had some influence in certain places. The Morris chair named for him, but not designed by him, was an attempt to produce a chair adapted to human needs. With the introduction of Mission furniture, a radical step was taken in the right direction. It was heavy and angular in general; though Gustave Stickley did lend some refinement.

In the far West gold was found in California and Colorado, brought good things to its owners. These were not only the finest furnishings of the day but books and pictures. Houses were paneled in fine woods; saloon bars were made of mahogany and extravagantly carved walnut in the grandiose manner of the Victorian age. But the miners wanted more than just materials things. They wanted something that would last when gold was gone. So at Central City, Colorado, in 1860 they started a season of plays and operas. In 1898 a lavish subscription built the Opera House, "the finest theatre west of the River." To it came great actors such as Sarah Bernhardt and Joseph Jefferson. They lived at the Teller House where a solid brick pavement was laid in honor of General Grant when he visited there as President of the United States.

Among the Shakers were skilled workmen in wood, who at an early date, produced a kind of beauty which today is called functionalism. More meaning for these people because in their philosophy and religion, beauty was a snare of the devil. Hence, everything that they made was produced with a strong feeling of honesty in the use of materials and elimination of those things we know as decoration. Craftsmanship of the highest order was encouraged. In recent years, modern architects have taught the theory that "form follows function." The Shakers believed long before the days of Louis Sullivan and Frank Lloyd Wright that "every force evolves a form." This is the essence of functionalism as we think of it today. In very recent years we have heard much about the theory of organic design. Chairs have been designed to meet the specific individual need of persons. In other words, chairs are made to fit. This was a familiar practice with the Shakers who often went so far as to make chairs fit certain individual measurements, just as a shoe might be made to fit a foot.



Above: The windsor chair became a democratic symbol of life in early America.

Below: Organic design in a modern chair.







In the best schools art is more important now than ever. This group of children at the Elementary School of the University of Chicago are learning, planning and growing while they create a mural for the hallway of their building, under the direction of Jessie Todd. Here is art taught as an integral part of school life.



Alexander Reed, a graduate of Black Mountain College of North Carolina and assistant instructor in the Art Department, designed, built and decorated the Little Chapel or House of Meditation on the college campus. Here is an example of art serving a community.



# COMMUNITY CENTERED ART

● Educators have advanced beyond the "child centered" type of teaching to the community centered approach. It is now generally held by the best teachers that the school is no longer a detached place—nor are the teachers and pupils isolated from community life.

Certainly, then, for the art teacher who asks for ideas, or needs guidance, no better advice can be given than to become aware of the community and its many art needs. To older pupils who cannot but be conscious of the world they live in there can be no greater stimulus nor meaningful approach than to use the community—whether it be a great city, a small residential town or rural district. There are art situations where ever a certain number of human beings get together. The teacher looking for ways to make art mean something besides busy work could well turn attention to the great wealth of situations and the means for arriving at successful results.

While this does not seem to be a new or revolutionary idea to most teachers, there are still those who search energetically for "sets" of patterns to use throughout the year or well crystallized outlines for courses which can be followed regardless of suitability to needs of their pupils. This is a waste that the present emergency should eliminate. The life of the community, the school, the home, the individual himself, all offer the richest fields for the pursuit of art and its real meaning.

But it is of the community that this article is concerned. Elsewhere something has been said regarding the actual materials—paper, wood, flowers, wax, linoleum, etc., etc.—that may be discarded by the community and gathered for use in art work in these days of curtailment. But what is of still greater value are the great possibilities in art as

it is being applied to life now; or as it has evolved in the cultural life of the community in the past; or art experiences which may be sadly needed in the consciousness of the persons who make up the community. The public schools are supported by the community to maintain cultural standards and extend them, appropriately with world thought. And the pupils of the schools are valuable members of society who may be most constructive. Certainly in a few years they will be controlling the thought of the community. And what greater work is there to do now than a forward-looking attitude towards postwar world.

So very much could be said on this point; but it may be well to state some concrete cases of what can be done by almost any school. Teachers like ideas that are practical. Occasionally these have come to the notice of the art teachers who understand that the greatest art values come close to man's real life. We read a few years ago how the art classes of one city took over the problem of making a go of a community pageant which meant much to the city but could not be handled by the usual civic groups. The art teacher and classes undertook the tremendous task of designing and creating this large spectacle with phenomenal success. They filled a tremendous community need—but it involved many problems far beyond the scope and concept of the old fashioned art teaching on 9x12 paper. When we consider the great amount of energy and creative power embodied in an average student body almost any job seems possible.

In certain colleges art students plan and construct necessary buildings—their work is not only on paper. In a large woman's college in the South the girls of the art classes worked with architects and created a beautiful large chapel for the campus.

# EXPLORE

THE SCHOOL  
THE COMMUNITY  
THE HOME

## *for discarded materials*

● Every community will offer different possibilities which should be explored by the art teacher and the pupils. While some of this material may be needed for defense industries, there will be much which will prove valuable in art work.

### SCHOOL

The school is a valuable and important community especially to young children. The variety of discarded materials which can be used obviously will vary in different schools but the following may be of value as suggestions: Pieces of WOOD from the school's shop of different qualities, sizes and shapes may be used for making useful objects such as containers for pencils, pens and brushes; or for creating interesting Christmas toys which may be composed in an amusing manner by assembling various pieces. Often little or no changes are necessary other than sandpapering and painting. Wooden boxes or cases may be made into countless different things, including looms, book shelves and valuable storage cupboards. Or the wood from broken boxes may be used for carving and work with a coping saw. Boxes of heavy paper likewise have countless uses such as miniature stage settings or dioramas. These may be lighted by cutting an opening at the top and covering this with colored gelatine or cellophane. Dramatic effects may be produced when the set is placed near a window or artificial light comes in at the top. Pieces of wire, metal strips, screen or netting also have their uses in construction work and for finishing touches in great varieties. Discarded furniture or their parts as well as rods of all kinds and knobs will find many new and interesting uses in creative activities. Paper in different colors, different shapes, different textures and sizes will come in handy for posters or college pictures even if the pieces are small. Pieces of building board, wall-board or composition board, should never be allowed to be destroyed even if the pieces are small. Pieces of linoleum, whether old or new, and, regardless of quality, may be of great value in making block print. Different qualities produce different effects. The very smallest pieces can be used. Closely related to this is the cork board which has many uses when applied to poster, dioramas and three dimensional construction work. Forgotten art materials—old tubes of paint, chalk, crayons, pencils, and drawing paper, jars and containers may often be reclaimed for the material itself and the container.

### HOME

There will be no limit to the materials which may be had from the homes in certain communities. Countless discarded objects may prove valuable when brought to the school. For example, there is furniture of various kinds. You may find a useful filing cabinet. Old window blinds

make excellent screens when joined together. Books may be reclaimed, rebound or cut for mounting purposes, often pictures from these may be used for framing. Here is an excellent opportunity to study printing processes and reproduction. Magazines often contain valuable reproductions of important art work which can be filed or mounted for the walls of an otherwise bare school room.

Clothes offer possibilities in many directions. Some may be used as effective costumes for school plays; others may be redesigned by the art class and reconstructed by the sewing classes. Pieces of cloth may be made into toys, figurines, braided or hooked into rugs or used as an important piece of color or texture on a display poster. Toys may be restored and redistributed at Christmas time. Old pieces of colored or metal paper will prove valuable when carefully thought out in cut paper designs. Picture frames and mounts may be refinished and used to cheer up many a gloomy corner of the school, home or hospital. Vases, containers of all sorts may find a new use for flower arrangements or decorative pods, etc. Boxes of various kinds which mean little at home may take on a new meaning when it appears in the art class. Screens often discarded because they are outmoded or need repairs may prove valuable as background for school dramatics. Old pieces of yarn, string, cord, braid, chain, may all come in as valuable accessories. Discarded ancient family photographs may prove valuable in the study of costumes and hair dressing for the classes studying costumes. Beads, buttons, fringe, clips, washers, upholstery tacks may prove very valuable when the time comes to create Christmas decorations of various kinds. Collections of tacks and nails will come in handy. Glass jars, bottles and various receptacles may be useful not only for gathering supplies but as decorative pieces for flower arrangements. Feathers, braided straw and trimmings from outmoded millinery will produce a wealth of sparkling pieces to be used for toys, Christmas tree ornaments, etc. Odd pieces of fabrics such as burlap, flour sacking and the like may prove valuable when cleaned, dyed and used for various types of needle work. Nameless gadgets may be redesigned and take on a form even more important than its original one. Then there are old stamps for the stamp collectors and these may well be studied for their design treatment and poster suggestions. In these days of growing interest in the peoples of the world many interesting exhibitions may be assembled from objects brought from home by the pupils. This may be especially successful in communities where there are many foreigners. Different rooms in a school might feature different countries. The art will combine with geography in many cases.

### THE COMMUNITY AT LARGE

Various industrial establishments, stores or industrial plants may surprise the art teacher and the class by con-



tributing quantities of discarded materials which may be thrilling. Wood from the lumber yards is worth looking for. Scraps of leather from certain kinds of factories have meant a good deal to some art teachers. Scraps of paper in a wide range of color and textures are thrown away by many printing establishments. Linoleum in small pieces is usually available from stores even in country towns. Match folders and match boxes of various kinds will come in handy. Discarded posters from store windows may be reversed and used or painted. Wooden boxes, cases and crates prove valuable in making puppet stages, looms and rolling picture stages. Furniture which no longer functions for business places may serve the class room as work tables, etc. Cardboard boxes, advertising displays often use reproductions of well known American paintings which may be had for the asking. Not long ago a well known magazine used a large reproduction of Grant Wood painting for window advertising throughout the country. Paraffin may or odd candles may be reclaimed and used for modeling figures. Old newspapers make papier mache for modeling. Anyone can make it.

### MATERIALS FROM NATURE

Making of dyes and paints from vegetable products such as onions, beets, spinach is an interesting and educational process which has been discussed elsewhere. A most helpful booklet HOME DYEING WITH NATURAL DYES by Furry and Viermont may be bought for five cents by writing to U. S. Dept. of Agriculture, Washington, D. C. Seeds of various kinds have been used for costume jewelry and other types of costuming used in school dramatics. Flowers of all sorts are nearly always available in most communities throughout America and their selection and arrangement in suitable setting and container makes valuable art projects. No school, no matter how poor, need be without this art. Closely related to these may be mentioned leaves, pods, twigs, cones, berries and plant life in all its varieties. Pieces of dry seasoned wood of various sizes and kinds should stimulate carving in three dimensions. Rushes, twigs and roots as well as bark may be used for weaving baskets. Shells of all sorts and sizes may serve in countless ways to stimulate art activity. Clay of many kinds may be used for pottery and modeling. Kilns for firing can be made if the teacher wants to know how to build them. Clay can be used for making paint of certain kinds. Corn in various colors, corn cobs, corn husks, all have their interesting uses as may be found by exploring the lives of the pioneers. Potatoes, turnips, carrots may be used for block printing by young children because of the ease they can be cut in design. Gourds in their great variety of interesting design and color, peppers, cones are but a few suggestions of what might be looked for in making interesting and colorful arrangements. Halloween and Thanksgiving offer a great many challenges for the use of pumpkins, squash, fruit and stalks in unlimited variety. Bees wax may be used for modeling by the very young children and older ones too. Adding color gives still greater range of possibilities. Brushes can be made from hog bristles.

These are but a few of the possibilities which are mentioned with the idea of encouraging teachers to start exploring, experimenting and observing all of which are important not only for the teacher but the students in the schools everywhere. In fact it involves the kind of thinking that modern education for initiative and originality which is never found in surplus. The present emergency and shortage of conventional prepared commercial art materials should prove a challenge. If help is needed write the editor.

# Where to Buy MATERIALS

• Many requests as to where materials may be bought arise daily. For the benefit of those teachers who may be inexperienced or too busy or working in a remote region we are presenting this list of addresses where art materials may be secured. In these days of curtailment and rapid changes it is difficult to be certain. However there may be many suggestions and leads which almost any teacher should keep within easy reach.

#### General Crafts:

Universal Handicraft Service, Inc., Rockefeller Center, New York City.  
Milton Bradley Co., 399 Codwise Ave., New Brunswick, N. J.  
Brodhead Garrett Co., Cleveland, Ohio.  
The Prang Co., 36 W. 24th St.,  
Erwin Riebe Co., 159 E. 60th St., New York City.  
Kurtz Brothers, Clearfield, Pennsylvania.  
American Handicraft Co., 193 William St., New York City.  
Edward E. Babb and Co., Philadelphia, Penna.  
T. Weber Co., 1710 Chestnut St., Philadelphia, Penna.  
American Crayon Co., Sandusky, Ohio.  
National Crafts Supply Co., 94 Lexington Ave., N. Y. C.  
Craft Merchandising Company, 30 Church St., N. Y. C.  
O. P. Craft Company, Sandusky, Ohio.

#### Pottery:

Conestoga Pottery, Wayne, Penna.  
Hoyt's Art Supply, 152 Bleeker St., New York City.  
American Art Clay, Indianapolis, Indiana.  
Bloomsburg Pottery, Bloomsburg, Penna.  
Universal School of Handicrafts, Inc., 1270 6th Avenue, New York City.  
Educational Materials, Inc., 76 9th Ave., New York City.

#### Prepared Wood:

H. S. Soudere, Sandertown, Penna.  
Industrial Art Coop. Service, 519 W. 121 St., N. Y. C.  
J. H. Hammett Co., Newark, N. J.  
O. P. Crafts Co., Sandusky, Ohio.  
Balsa Wood Company, 158 Pioneer St., Brooklyn, N. Y.  
Buck Brothers, Millbury, Mass.

#### Metal:

Metal Craft Supply Co., 37 Aborn St., Providence, R. I.  
National Lead Co., Chicago, Illinois, Dept. 4-38.  
Chase Brass and Copper Co., Chase Tower, 10 E. 40th St., New York City.

#### Block Printing:

Armstrong Linoleum Co., Lancaster, Penna.  
Polar Mfg. Co., 401 Broad St., Philadelphia, Penna.  
Chas. T. Bingler & Son, 498 6th Ave., New York City.  
Hunt Pen Co., Camden, N. J.  
Binney and Smith, 41 E. 42nd St., New York City.  
California Ink Co., San Francisco, Calif.

#### Pencil and Pen:

Koh-i-noor Pencil Co., 373 4th Ave., New York City.  
Hunt Pen Co., Camden, N. J.  
Joseph Dixon Crucible Co., Dept. 6-17, Jersey City, N. J.

#### Basketry:

H. H. Perkins Co., 256 Sheldon Ave., New Haven, Conn.  
J. L. Hammett, 380 Jelliff Ave., Newark, N. J.

#### Weaving:

Emile Bernat and Sons, Jamaica Plains, Mass.  
Cliveden Yarn House, S. Race St., Philadelphia, Penna.

**Stitchery:**

Bemis Bag Co., 61 St. and 2nd Ave., Brooklyn N. Y.  
Big Run Remnant Co., Big Run, Penna.

**Hooking:**

Whittall Rug Co., Worcester, Mass.  
Stafford Mills, 89 Roosevelt Ave., Pawtucket, R. I.  
Harry Maggee Carpet Co., Bloomsburg, Penna.  
Structo Loom Co., Freeport, Illinois.

**Leather:**

Clearfield Taxidermy, Clearfield, Penna.  
Ohio Leather Company, Girard, Ohio.  
W. A. Hall & Son, 199 Bedford St., Boston, Mass.  
Grafton Knight Co., 358 Franklin St., Boston, Mass.

**Paper:**

Birmingham and Prosser, 10 E. 4th St., New York City.

**Cork:**

Craft Service, 337 University Ave., Rochester, N. Y.  
Burgess Handicraft, Hobby Service, 117 N. Wabash Ave., Chicago, Ill.

**Glue, Etc.**

Monite Waterproof Glue Co., 2961 Monit Bldg., Minneapolis, Minn.  
Union Rubber and Asbestos Co., Trenton, N. J.

**Pictures:**

Elso Art Publishing Co., School St., Belmont, Mass.  
Children's Art Center, Boston, Mass.  
University Prints, 11 Boyd St., Newton, Mass.  
American Federation of Arts, Washington, D. C.  
Rudolf Loosch, 225 5th St., New York City.  
National Assn. of Audubon Societies, 1974 Broadway, New York City.  
George P. Brown Co., 38 Lovett St., Beverly, Mass.  
Edward Grass Art and Picture Shop, 19th St. and Broadway, New York City.  
Chicago Art Inst., Chicago, Ill.  
Emery School Art Co., 312 Boylston St., Boston, Mass.  
Perry Picture Co., Malden, Mass.  
Mildred Fischer, 15 Stratham Rd., Lexington, Mass.

**FREE AND INEXPENSIVE MATERIALS****Textiles:**

Marshall Field & Co., Chicago, Ill.  
Pepperell Mfg. Co., 160 State St., Boston, Mass.  
Viscose Co., 200 Madison Ave., New York, N. Y.  
Agriculture Experiment Station, N. Dak. Ag. College, Fargo, N. Dak.

**Paper:**

Kalamazoo Veg. Parchment Co., Kalamazoo, Mich.  
Zellerbach Paper Co., 534 Battery St., San Francisco, Cal.  
Whiting Paper Co., S. Hadley Falls, Mass.  
Hampshire Paper Co., S. Hadley Falls, Mass.  
American Writing Paper Co., Holyoke, Mass.  
American Paper Mills Corp., 11th Ave., 27th St., N. Y. C.  
New York World, New York City.

**Posters:**

Director of Public Information, Ottawa, Canada.  
British-American Ambulance Corps., Inc., 420 Lexington Ave., New York City.  
Seagram Distillers Corp., New York City.  
British Library of Information, 1270 6th Ave., N. Y. C.

**Photography:**

Eastman Kodak, Service Dept., Rochester, New York.

**Glass:**

Pittsburgh Plate Glass Co., 2200 Grant Bldg., Pittsburgh.  
American Window Glass Co., Pittsburgh, Penna.  
Illinois Glass Co., Alton, Ill.  
Gleason Tiebout Glass Co., 200 5th Ave., New York City.  
Manufacturers Glass Co., 1224 1st Natl. Bank Bldg., Pittsburgh, Penna.

Plate Glass Manufacturers of America, 1st Natl. Bank, Pittsburgh, Penna.

Great Northern R. R., 4th and Jackson St., St. Paul, Minn.

**Indians:**

John Hancock Life Ins. Co., Boston, Mass.  
Nat. Lumber Mfg. Assoc., 702 Transportation Bldg., Washington, D. C.  
American Forestry Assoc., 1523 L St., N. W., Washington, D. C.

**Children:**

Met. Life Ins. Co., Madison Ave., New York City.  
Amer Child Health Assoc., 1523 L St., N. W., Washington, D. C.

**Building Materials:**

Wood Conversion Co., Cloquet, Minn.  
Celotex Co., Minneapolis, Minn.  
Portland Cement Assoc., 33 W. Grand Ave., Chicago, Ill.  
Amer. Face Brick Assoc., 205 W. Wacker Dr., Chicago.

**Design**

McKim Studios, Independence, Mo.

**Home Decoration:**

Mates-American Co., Beloit, Wis.  
Ladies' Home Journal, Independence Sq., Philadelphia.  
Mosaic Tile Co., Zanesville, Ohio.  
Dayton, Orinoka Mills, New York and Philadelphia.  
U. S. Dept. of Commerce, Nat. Common Woods Utilization, Washington, D. C.  
A. L. Rogers, C. P. Cocrane Co., Philadelphia, Penna.  
Hoosier Mfg. Co., Newcastle, Indiana.

**Crafts:**

American Crayon Co., Sandusky, Ohio.  
O. P. Craft Co., Sandusky, Ohio.  
Windsor and Newton, 31 E. 17th St., New York City.  
Pelican Works, Gunther Wagner Inc., 34 E. 23rd St., New York City.  
M. Grumbacher, 160 5th Ave., New York City.  
Curtis Nettler Co., 1000 N. Dearborn St., Chicago, Ill.  
Fisher Body Craftsmen Guild, Detroit, Mich.  
Armstrong Cork Co., Floor Division, Lancaster, Penna.  
Better Homes and Gardens, Des Moines, Iowa.  
E. F. Biresak, I. H. Higgins and Co., 271 9th St., Brooklyn.

**Block Printing:**

Iowa State College Extension Services, Ames, Iowa.  
Favor Ruhl & Co., 43 W. 23rd St., New York City.  
China Art Company, 16 W. 57th St., New York City.

**Metal Works**

Aluminum Goods Mfg. Co., Manitowoc, Wis.  
Aluminum Cooking Co., New Kensington, Penna.  
Metal Crafts Supply Co., 37 Ahron St., Providence, R. I.

**Leather:**

Lester Griswold, Colorado Springs, Colo.

**Clay:**

American Art Clay Co., Indianapolis, Ind.  
Bakelite Corp., 635 W. 22nd St., Chicago, Ill.

**Architecture:**

Aladdin Co., Bay City, Mich.  
U. S. Dept. of Ag., Farmers Bulletin 1087, Washington.  
Red River Lumber Co., Minneapolis, Minn.

**Book Craft:**

Gaylor Bros. Inc., Syracuse, New York. Donald M. Kidd.  
Chas. Scribner's Sons, 5th Ave., New York City.

**Dyeing:**

O. P. Craft Co., Sandusky, Ohio.

**Weaving:**

Shuttle Craft Guild, Basin, Montana. M. M. Atwater.  
Mary Broods Richen, Dennison Co., Farmingham, Mass.  
J. L. Hammett Co., Kendall St., Cambridge, Mass.  
Reed Basketry, Iowa State College, Ames, Iowa.



# SUGGESTED ART MATERIALS AND THEIR USES

## First and Second Grade

Powder paint, long handled brushes, clay, chalk, large crayons, large pieces of paper, cardboard, oak tag wrapping paper, wooden boxes, orange crates, wall paper, and textiles may be used for constructive handwork and projects such as communities, houses, toys, farms, or buildings.

## Third Grade

Powder paint, brushes, water color paint, chalk, crayons, colored paper, clay, drawing paper, sponge, papier mache (newspaper, flour paste), finger paint, oilcloth for toys.

## Fourth and Fifth Grade

Water color paint, brushes, crayons, sketching pencils, colored paper, lettering pens, paper of various sizes, wood, reed, soap, textiles, leather, metal, felt.

## Sixth and Seventh Grade

Water color paint, show card paint, brushes, crayons, pencils, clay, lettering pens, weaving materials, papier mache, chalk, paper of different sizes, soap or wood, beaver board, linoleum, dyes, wool for weaving or stitchery, sheet cork.

## Block Printing Materials

Materials for general use: glue, scissors, knives, tape, erasers, carving tools, thread, needles, pins, thumb tacks, paper punch, lettering pens, India ink, variety of wide paint brushes, electric needle.

Room equipment: Cabinets for supplies, work benches, tools: hammer, saw, screw-driver, nails, screws, tacks, wood glue. Easels, printing set, bulletin boards, jars for mixing paints, water pans, materials of aesthetic value such as vases, pottery, pictures, plants and toys.

## MATERIALS FOR ELEMENTARY SCHOOLS AND SUGGESTED USES

1. BEAVER BOARD: hot plate mats, waste paper baskets, stage constructions, models-buildings.
2. BLOCK PRINTING MATERIALS: scarfs, Christmas cards, gift wrapping paper, curtains, table runners, posters, wall hangings, table cloths and napkins.
3. BOOKBINDING MATERIALS: (leather, wood, cloth, oilcloth, paper) scrapbooks, guest logs, record books of projects, photograph albums, recipe books.
4. WOODEN AND GLASS BEADS: bracelets, bags, necklaces, belts, hot plate mats.
5. CLAY: modelling, pottery, vases, ash trays, sculpture, plaques, bowls, masks. Native clay should be used whenever it is possible to obtain it. Clay has played a great part in the civilization of mankind. Figures and animals, models for social study or related subjects.
6. CLOTH: (scrim, muslin, burlap, linen, cheese cloth, sateen, canvas, monkscloth, theatrical gauze): curtains for schoolrooms, scenery, scarfs, purses, belts, aprons, costumes, knitting bags. It may be embroidered, dyed, blockprinted, crayonexed, stenciled.

7. DYE: Tie-dyeing, batik, costumes, scarfs.

8. ELECTRIC NEEDLE: wood and leather burning.

9. FELT: belts, jackets, book markers, wall hangings, mittens, decorations, pocketbooks.

10. LEATHER: it may be dyed, laced, braided or leop-  
ed for bookcovers, bill folds, belts, comb cases, desk sets,  
key cases, book markers, purses, pencil cases.

11. LINOLEUM: block prints, hot plates, plaques.

12. NITRIC ACID: used in etching silver and copper.

14. OIL STAINS: used for staining wood.

15. PAPERS: (Manila, white, charcoal, newsprint, bo-  
gus, wrapping paper, corrugated, tissue, oak tag, tracing,  
colored construction, graph, lettering, paper, cardboard,  
illustration boards, assorted cut out paper, cellophane,  
newspaper): drawing, posters, frieses, programs, scenery,  
painting, book covers, booklets, maps, projects.

16. PAPIER MACHE: Masks, puppets, figures, models  
for projects, models, animals, fruit.

17. PLASTICINE: reliefs, figures, models for projects.

18. PLASTIC WOOD: models, marionettes, hand pup-  
pets.

19. RAFFIA: napkin rings, bracelets, coasters, mats,  
dolls.

20. REED: baskets, chair seats, trays. Whenever pos-  
sible use native reeds and rushes.

21. SALT and FLOUR MIXTURE: relief maps.

22. SHEET CORK: may be painted, stained, cut out,  
blockprinted for coasters, book covers, hot plate mats.

23. SILK SCREEN: posters, cards, wall hangings.

24. SPONGES: landscaping model villages, community  
planning, toys.

25. FLOOR TILE: Hot plates, coasters, wall hangings.

26. WOOD: plywood, bass, balsam, poplar, toys, furni-  
ture and construction for various projects, such as: pins,  
buckles, buttons, bracelets, waste paper baskets, coasters,  
book ends, letter holders, candle holders, bores, wall  
plaques, covers for various scrap books, wall shelves, book  
shelves. Wood has played a great part in the civilization  
of man. The children should make more use of this three  
dimensioned material to appreciate its value to mankind.

With so many materials unattainable during war times  
attention should turn to discarded and native materials  
when possible such as wood, clay, stone, plants, seeds,  
reeds, corn husks, and bark.

Children should be encouraged to experiment with these  
native materials and also discarded or scrap materials and  
use it to a good advantage. Finding new ways of using  
these materials should produce many creative activities.

# HAND GRINDING OIL PAINT

**Editor's Note:**—In this series of articles designed to encourage experiment and appreciation of materials used in art the aim has been primarily one of sound educational practice. There is little danger that school children will materially compete with the established concerns which produce the excellent products of today. Instead there is every reason to believe that greater appreciation of well-made materials will result.

By JAMES W. GRIMES  
Ohio State University

● Up to about the latter part of the 18th Century when tube oil colors became an article of commerce, the painter ground his own oil paints or supervised their grinding by his apprentices. While hand grinding is not common today there are three chief values which warrant undertaking it:

1. **Experimental**—to test out in small batches various quantitative and qualitative combinations of pigment and vehicle.
2. **Educational**—to develop through experience an understanding of the nature, potentialities and limitations of the medium.
3. **Economic**—to produce paint as inexpensively as possible, or to make a special paint, not on the market, for a special purpose. It is important to note that if expensive grades of pigment are purchased in small quantities, there is little if any actual saving in hand grinding. Small grinding mills for production of oil paint are available. After some experience with hand grinding one of these could be obtained if desirable.

This article considers the problems and materials involved in hand grinding pigment into oil paint.

There are, in this economically useful and artistically important material two basic ingredients—**pigment** and **vehicle**. The other two materials which sometimes are put into oil paint are stabilizers and extenders. They are of no importance in hand grinding although they are discussed here briefly.

## **Pigment, also called Powder Color**

A pigment is a colored substance made up of many finely divided particles. A pigment becomes paint when it is ground or mixed with a liquid vehicle. The vehicle has two functions: to disperse the particles of pigment so that they can be evenly spread over a surface; and to surround these particles with a gluing substance which will act to hold them on the painted surface. Pigment by itself has little or no sticking qualities. When a pigment is ground in a vehicle it does not dissolve but remains suspended and dispersed in the liquid. A colored substance which dissolves in a vehicle, and in turn colors it is referred to as a **dye**. The vehicle for oil paint is, of course, oil.

Pigments may be classified into three main divisions:

1. **The earth colors**—inorganic mineral substances found in the earth. The ochres, umbers, siennas, terra verte, etc.

2. **Artificially manufactured inorganic mineral colors.** Ultramarine blue, viridian green, the cadmiums, etc.

3. **The organic colors of vegetable or animal origin.** These colors are chiefly used as dyes, alizarin crimson being the only one of great importance in paint making.

As discussed in the article, "Native Pigments," the red, yellow and brown ochres may be located in their natural state and prepared for paint making. They may, of course, also be purchased and fortunately they are among the cheapest pigments available to us. Prices range from five to 40 cents per pound. The wide variation in cost is due to the variation in quality of these pigments. Most hardware stores carry several of the earth color pigments and they will be found to be perfectly satisfactory for school work. A list of supply houses for finer grades of pigment is appended. You may also purchase locally some of the artificially prepared mineral pigments, such as ultramarine blue, cerulean blue, Prussian blue, viridian green, ivory black, zinc yellow, titanium or zinc white, and any of the cadmium colors but, never buy for school use any of the following more or less poisonous pigments or any pigment whose name you are not sure of. Lead white, also known as Cremnitz white, flake white, Blanc d'argent; red lead also known as minium; emerald green; Naples yellow; chrome yellow, chrome orange, chrome red or chrome green; cobalt violet, vermilion, and verdigris, or any blue or green copper color. Many of these pigments are perfectly safe to use when mixed with a vehicle into paint although none of them should be put into the mouth and only advanced students who completely understand the nature of their poisonous quality should handle them in the powder color or pigment form.

## **The Vehicle or Binding Media**

For the purpose of paint making there are two kinds of oils—those which when spread thin harden into a tough adhesive film, and those which never harden under any circumstances. These latter such as cotton seed oil, castor oil, fish oil, mineral oil, etc., have little or no use in paint making. A wide variety of oils which harden have been, and are used today for the production of oil paints. Leonardo da Vinci gives a recipe for extracting oil from walnuts which furnishes an excellent oil. Poppy seed oil is popular in Europe. Tung oil is now much used for house paints. However, the standard oil for paint making in this country is raw linseed oil. There is much interesting material for students in connection with a study of the commercial and artistic uses of linseed oil. Particularly interested individuals can, of course, go into a more detailed study of oils as well as experiment with their various qualities and resultant effect on paints. The scope of this paper only permits the suggestion of the possibility. Artists who care greatly about the durability of their pictures use only first run cold press linseed oil, but for school purposes the cheapest you can buy from the hardware store will work out all right.

## **Stabilizers**

You will probably have no need for a stabilizer in your hand ground colors. This material is usually beeswax, although hydrate of alumina, zinc and aluminum stearates are frequently employed. The stabilizer functions to mini-



mize settling or separation of the pigment in the oil and also prevents hardening in the tube. If used, up to 2 percent by volume of wax is sufficient. Beeswax will dissolve in warm oil.

#### Extenders

Inexpensive grades of paint, often sold as student colors or sketching colors, are filled with a cheap substance to increase the volume of paint. Although these fillers appear white in their powder form they have a low refractive index, and when ground in oil become virtually colorless and transparent. Some commonly used extenders are: chalk, gypsum, marble dust, talc, etc. They, of course, have no use in hand ground colors.

#### Other Requisite Materials

Beside pigment and oil you will need the following items:

1. **The muller**—a glass muller especially designed for the purpose of grinding colors can be purchased from a local art supply house or ordered from one of the nationally known concerns listed below. A medium size glass muller has a two and one half inch, flat, ground glass, grinding surface. It will cost about \$3.00.

If you wish to make your own muller and it can be an even better tool than the glass muller, secure a small block of marble. The size and shape of this block is determined by its function. It must have a flat grinding surface. It must be of a shape and size to fit your hand conveniently. It must be heavy enough to assist you in exerting pressure on the paint while grinding. It must have a beveled or slightly rounded edge next to the grinding surface in order to create a wedge-like entrance into the grinding surface. It must have smooth sides. To get a small block of marble try a tomb stone cutter. To rough shape your block chip it off with a hammer. A steel file will be needed for finishing off. An emery wheel is an ideal tool for this operation.

2. **The Grinding Slab**—a piece of ground plate glass about 18 inches square makes an excellent grinding slab. It can be purchased from a hardware store.

A marble slab is equally good. You can find old marble tops in junk yards and antique stores, or again try the tomb stone cutter.

**Note:**—After extensive grinding with the glass muller on the ground glass plate the grain or tooth will wear away and both the muller and glass slab will need to be resurfaced. Your marble muller and slab may be too highly polished as you obtain them and in that case surfacing to give the desired roughness is necessary. To surface the grinding materials take medium fine emery or carborundum powder, mix it with water into a paste on the slab and grind it around until you get the desired grain or tooth.

3. A large mortar and pestle may be substituted for muller and slab.

4. **Palette knife or spatula**—this is used in scraping together the paint and in filling the tubes or jars.

5. **Containers**—empty tin tubes will probably no longer be available. The old masters, when they desire to store oil color, put it into small bladders and tied them up just as we do sausages today. When they wanted some of the paint they stuck a pin into the bladder and squeezed the color out. The pin was then replaced to seal the paint up again. Bladders can be secured from a slaughter house. I have never experimented with their use. Oil paint can easily be kept in jars if a small amount of oil covers the surface of the paint when not in use.

#### Grinding the Paint

1. Weigh or measure by volume (teaspoon makes a good unit) a small amount of powder color, as much as the size of a walnut, the former technicians tell us. Place this on the grinding slab. Add oil drop by drop, mixing it in with a palette knife until you have a very stiff paste. Keep a record of the number of drops of oil you use.

2. Grind this paste with the muller. Work forward and back and the more rhythm you employ the more you will enjoy it and the better the paint will be. Try various circular motions, the figure eight for instance. Try to keep your paint as much together as possible. If it becomes widely spread out over the slab the muller will work over only a small amount. There is a knack to this operation as there is to all rhythmic hand skills. The only way for an individual to find his pace and movement is through experience.

3. From time to time, especially at the beginning, scrape the paint back into a pile and clean off the sides and bottom of the muller with the spatula. This operation should be repeated frequently.

4. After some grinding you will find that the stiff paste has been considerably reduced in consistency. If the paint becomes too runny more pigment must be added. Be sure, however, to keep a record of the amount of pigment added by weight, or volume. It is always to be remembered that a short or lean paint is desirable. No more oil content than is absolutely necessary is the rule.

5. You cannot hand grind too long. Stability and evenness of dispersion are achieved only by thorough grinding.

6. The finished paint should be of a thick enough consistency to "stand up." It should not be runny. It should be a buttery paste. When the paint is finished no grittiness will be audible under the muller. When a thin layer of finished paint is smeared on a glass and held to the light no coarse particles should be discernable. The thumb nails are extremely sensitive and by rubbing the paint between them you can judge of its smoothness.

7. The paint is finally put in jars or containers with the palette knife.

8. Use turpentine to clean the muller and slab. It will also remove spots of paint from clothing.

#### Supply Houses

Fezandie and Sperrle, 205 Fulton St., New York City. This firm furnishes a price list of pigments, mullers, paint tubes, etc.

Eimer and Amend, 18th St. and Third Ave., New York City.

Permanent Pigments Co., Cincinnati, Ohio. This firm manufactures oil and water color paints but they also sell pigments. Their free literature is instructive and valuable.

#### References

Taubes, Frederic, **The Technique of Oil Painting**, Dodd, Mead and Co., New York, 1941.

Mayer, Ralph, **The Artist's Handbook**, The Viking Press, New York, 1940.

The earth colors described in this article are today, and have been from earliest times, the basic colors of **Fresco Painting**. First of all, they are lime proof, then they are found in abundance all over the world and finally they are uniquely beautiful among all colors. Great masters of painting are always masters of painting with a few colors. This is as true of Diego Rivera as it is of Rembrandt, both masters of these earth colors that you can find and prepare for painting.

# TUNISIAN WAR PHOTOS

A photographer has come home from seven months of war in North Africa—and has had his first glimpse of the thousands of pictures he took. The photographer is Eliot Elisofon, who landed with the troops at Casablanca in November and was the last war correspondent off Cape Bon in May. He took a greater variety of pictures than any other war photographer in North Africa. His photographs, released to thousands of newspapers all over the country by A. P., have given millions of Americans close-up views of the fighting in North Africa. An exhibition of the best of these photographs was held in New York **Tunisian Triumph: War Photographs by Eliot Elisofon.** The exhibition will be sent to other museums and art galleries throughout the country.

Attached to both Navy and Army as a war photographer, Elisofon discovered through numerous narrow escapes that the first duty of a photographer at the front is to stay alive, the second to photograph. Armed to the teeth with cameras pre-set for instant shooting, he was catapulted off a Navy ship; flew in the glass nose of a bomber attacking Maknassy at a height of fifty feet; galloped around in a Peep (baby Jeep) in the midst of a tank battle; lost his supplies and clothes at Feriana, where he was nearly cut off by the German counter-attack; was trapped in a Stuka bracket of bombs; caught in a heavy artillery barrage—and yet came nearest losing his life at the close of his seven months' adventure when he boarded a peaceful transport plane which a moment later blew a tire in taking off.

Swerving out of control and off the runway the plane headed at ninety miles an hour for a group of parked planes and crashed into one. With fire licking up around the sides of the plane, Elisofon, one camera strapped around his neck, reached out to get his other two, plus the pants he had taken off because of the heat. But the pilot ordered him to "get the . . . out of here before she blows." He escaped with the rest in the plane just a moment before it exploded in a column of fire and smoke. Elisofon turned and shot picture after picture until he collapsed. One of the magnificent pictures in the exhibition is a photograph of this flaming pyre in which he so nearly lost his life.

On his trip across last Fall, Elisofon obtained an aerial view of the largest convoy in history: the Fleet escorting our troop ships to North Africa for the surprise attack. Among the other stories he covered were the landing of the troops, the bombing of Maknassy at a height of fifty feet, an armored force battle at Sened, infantry holding at Ousseltia, artillery barrage and attack at El Guettar, bombing of Axis shipping off Bizerte, ruins of the Tunis airport, the tank graveyard near Mateur, Hill 609, capture of German prisoners at Cape Bon, flying nurses, 4th Indian Division, Sultan of Morocco, visit of General Clark to Cahid El Ayadi of Rehmneh, and Corps Franc (the Foreign Legion of this war).

Elisofon has come out his seven months of war with profound admiration for the men in our armed forces who go not once on some dangerous mission but again and

again, as the the crews of our B-25s and A-20s. He says of them:

"They go on bombing missions every day as a matter of routine. I've been twice and was terrified both times. When I was in the glass nose of that A-20 flying over Maknassy at the height of fifty feet I was almost petrified. I kept adjusting my camera and instruments to take my mind off what was happening. I was curious about the rear-gunner who kept warming up his guns—also of the gunners on the right doing the same. But all I actually saw of Maknassy was a blur as the ground whizzed by. I kept snapping pictures and never even saw the scenes that the camera got until I returned a few days ago to New York. Then I saw what Maknassy really looked like when I flew over it because the camera caught a clear, sharp picture of it when we let loose with our bombs."

"As a matter of fact, I never did know what was happening until we all got safely back to our base after that bombing mission. I then asked the rear gunners why they had been warming up their guns. They roared with laughter and said they had been doing no warming up but were firing at the M. E.-109s which were letting loose with their cannons at us. Lucky for me I didn't know 20 mm. cannonballs were whizzing at the plane while I was shooting with my camera."

Eliot Elisofon was born in a tenement half a block from the Bowery, in 1911. From childhood he showed an aptitude at art, and in high school was advised by his teachers to enroll in the major art course. Instead, he was forced to take the more practical way of regular schooling and, upon graduation, passed a Civil Service examination to become a clerk in the State Workmen's Compensation Bureau. He earned his living five years in this way and at the same time attended evening classes at Fordham University five nights a week, receiving a Bachelor of Science degree at the end of four years. In what remained of his spare time he continued his interest in painting and added photography to it. In 1935 he left the State Compensation Bureau to become a commercial photographer. He has worked both as a free-lance photographer and has had many assignments from the large picture magazines. For the past few years he has been a staff photographer for a well known national magazine.

From childhood Elisofon frequented art museums. He was first taken there by his mother; as soon as he was capable of negotiating the trips by himself, he went alone. In addition to being one of the country's leading news and war photographers, he is especially noted as a photographer of the social scene. The outstanding quality of his photographs is that he seems to have pressed the button always at the high moment of character revelation and inevitable composition—an instinct no doubt developed both by the drama in the daily life of a small boy of the Lower East Side and the devoted hours the same small boy spent assimilating old and modern masterpieces of art. These left in his mind thousands of images of composition and character which Elisofon himself feels unconsciously influence his camera work.

In his war work Elisofon for actual battle scenes carried two Contaxes fitted with 35 mm. F.2.8 Biogon; 50 mm. F.1.5 Sonnar; and 135 mm. F.4 Sonnar. For quieter scenes back of the lines he carried a 2¼x2¼ Rolleiflex.

Mr. Elisofon has analyzed the job of war photographer as follows:

"The first problem of the photographer at the front is to

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# ART FOR USO

Art to interest, entertain and enrich the lives of war workers and service men's families, and even the service men themselves in isolated and remote camps and forts, was recently shown in a group of small exhibitions which make up **Art Shows for USO Centers** opened in the Young People's Gallery of the Museum of Modern Art. In addition to five small art shows the exhibition includes two art kits—one for finger painting, the other for watercolor—each kit capable of being used at one time by twelve people in a USO Center. There is also an individual watercolor set designed for outdoor use among members of the Coast Guard and the Navy.

Not only will these art shows and kits be sent to USO Centers and Clubs but USO workers will take them directly to trailers, housing projects and out-of-the-way localities where lonely newcomers can enjoy them and use not only the ideas presented but the actual materials supplied for painting and sketching. In this way, instead of merely accepting the passive role of onlooker at exhibitions and entertainments, thousands of people who have been uprooted from normal living and, bewildered and lonely, cast into dislocated communities can take part in creative recreation. This will not only give them new interests but will end to draw together the disparate elements of the community in general cultural activity, however slight.

Even the small art shows were designed not merely to be looked at but to stimulate participation in spare-time painting, sculpture, making of models and toys; in taking snapshots that avoid common mistakes and exemplify basic, simple rules; in rearranging and improving a home, even if it is only a trailer or a furnished room; in understanding children's art; and in getting acquainted, through reproductions of prints and paintings, with the work of four contemporary artists.

The five small art shows are as follows:

## 1. Magic in Your Hands

Designed to encourage people to take up art in their spare time by showing them how much fun it can be and how many media there are from which to choose; painting, sculpture in clay, wood and stone, collage, models, and toys. The work of several self-taught artists is included in photographs and reproductions, together with other illustrations of painting, sculpture and the other media.

## 2. Understanding Children's Art

The original paintings in this exhibition were done during the **Children's Festival of Modern Art**, held for two seasons in the Young People's Gallery. Painted by children from three to fourteen years of age, they show how painting is the child's language, which changes as he grows older. Boys paint pictures of action and daring while girls choose subjects of feminine interest.

## 3. Taking Pictures

Recognizing the popularity of photography and its importance as art, **Taking Pictures** points out common mistakes in taking snapshots, for example, cutting off subject's head, and so forth, and sets up a few fundamentals which should be observed if they are to come out well. The exhibition is profusely illustrated with original photographs.

## 4. Your Home, Your Design for Living

Although you cannot build your dream house until after the war, you can plan for the future and you can make the place where you now live attractive even if it is only a trailer or a furnished room. This exhibition presents the basic considerations in planning a house for the future and offers suggestions for remodelling and improving your present home.

## 5. American Artists

An introduction to Jean Charlot, Mervin Jules, Edward Hopper and William Gropper, contemporary artists, in reproductions of their prints and paintings, with short biographies of them and a statement on their work.

The small art shows and the art kits have been designed and made up by the Educational Program of the Museum of Modern Art and the Committee on Art in American Education and Society for the USO Division of the National Board of the YWCA. Under the general direction of Victor D'Amico, who is head of the Museum's Educational Program as well as Chairman of the Committee, all the material exhibited was produced by the Museum staff with volunteer help from artist-and-teacher members of the Committee. The units shown in the exhibition will be reproduced in quantity for national circulation to USO Clubs operated by the YWCA, particularly in the small communities that have suddenly mushroomed into boomtowns because of the war.

# TUNISIAN WAR PHOTOS

(Continued from Page 22)

stay alive. The second is to photograph. And that divides itself into four questions:

1. What are the **physical possibilities** of photographing a war? Where are you going to be when? You can't control this show. You just try to figure out where the Jerries are going to hit and sit there. Of course your luck varies. I sat a whole day once in Kasserine Pass during that great engagement overlooking an artillery position without any luck. The worst is to get caught in a bombardment. Then you spend your time in a foxhole with a fine opportunity to get closeups of the crumbling earth next to your face and nothing else.

2. What **mechanics** are you going to depend on? Your equipment has got to be so flexible that you can photograph as quickly and easily as seeing. The man who hesitates or fusses or has to reload loses the picture. That's why I used several Contaxes and Rollicflexes and kept them all pre-set and loaded.

3. What are the **aesthetics** of war photography? Are you going to ruin the realism with fancy filters and camera angles? Preciousness and pseudo art are out of place here. Of course you should have an innate sense of quality and composition. Art, if it is to come into war photography, will come indirectly and unconsciously.

And what are you going to photograph? Are you going to specialize in, say, the war of machines? I feel war should be shown in relation to people and try to cover as many aspects of it as possible.

4. What are the **ethics** of war photography? Are you going to use fake bandages and dynamite (which is a lot easier and safer than waiting for real enemy shells), or are you going to be utterly honest? I feel that as a free individual representing a publication I have no right to deceive the people back home; they're entitled to look at the thing as it actually is and that's what I photograph for them."

# NEW BOOKS

## FIGURE DRAWING FOR ALL IT'S WORTH

By ANDREW LOOMIS

Published by The Viking Press, New York  
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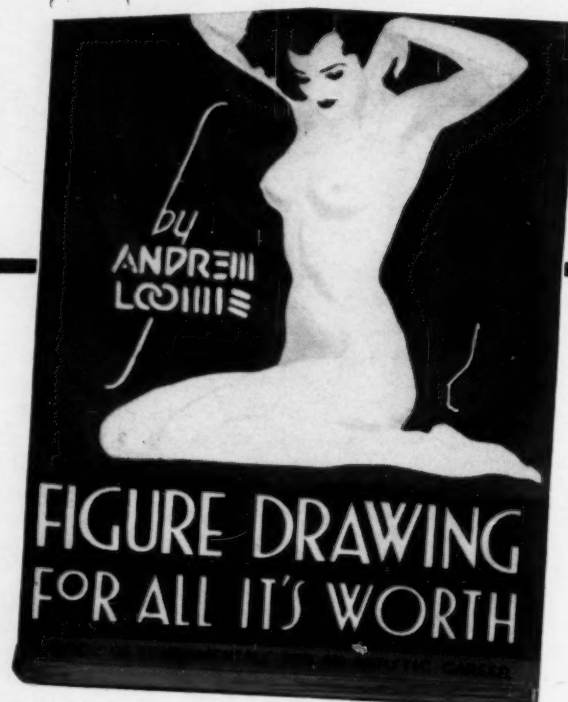
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